

AUTHOR & JOURNALIST

KEEP YOUR FICTION UNDER CONTROL

George H. Freitag

You Have to Please Auntie, Too

HENRY V. LAROM

The ABC of Business Article Writing

DONLEY LUKENS

**13 New Contests and Awards . . . Stories and
Articles Editors Are Seeking . . . Books for Writers**

Market Lists

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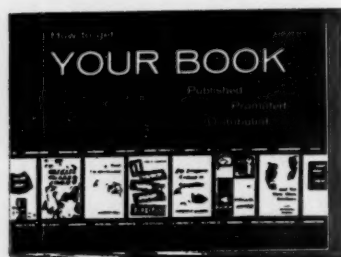
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NUMBER 2

NELSON ANTRIM CRAWFORD, Editor

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FEBRUARY, 1957



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What Readers Say

I Must Write for Myself

The following letter to William C. Lengel is reprinted with his permission and that of the author.

DEAR MR. LENGEL:

I have read and reread an article of yours, published in *A&J* of November, 1955. The article, "To the Undiscovered Writer," has helped me a great deal, and I'd like to tell you about it, and also to thank you for writing it.

I am a beginning writer, still unpublished, but I have been receiving those little comments scribbled on rejection slips, and also letters of comments. I suppose every writer feels that in order to prove that he can write, he must be published.

When I first started to write, I was told that I had "something" although, for the life of me, I did not know what that something was. It seemed like such a small thing to write on.

I signed up for a course in short story writing. I wrote for the sake of writing experience, and not for publication.

About this time, I first read your article. I followed your advice to the letter. I wrote for myself. Technically, I learned a great deal, but as the months went by, and the desire for publication grew stronger, I began slipping.

Needless to say, I felt bitter about editors, plots, and motivations.

However, the desire to write is a strong one with me. I never gave up the thought of writing, but I found that I could not write as easily as I once could. Half of the time, I didn't like what I wrote. I quit writing altogether. I felt I couldn't write until I discovered what was wrong with my work. Today, I know what was going wrong, and I think I know how to straighten myself out.

Last night, I reread your article, took it apart, and really gave it some hard thought. I discovered that I was no longer writing for myself, but for some editor. I realized too that that "something" that I had was no longer in my work. Better still, I think I know now what that "something" means, or at least I think I do. Your words: "Remember stories never change. It is only the style, the way of telling stories, that changes." To a writer those words are priceless.

I hope you won't mind my writing to you about my writing experience. I felt I had to write to let you know how much I benefitted from your article.

DELLA DE BRAKELEER

Pittsburgh, Pa.

Ivory Towers and Stone Walls

To renew the dampened spirits of fiction writers—dampened by Mr. Dunstable's letter—I'd like to express a contrary view.

Back about 1952 I decided to be a professional fiction writer. At that time I had a few ideals, an ivory tower, and a rented typewriter. It wasn't long until I came to the conclusion that writing "great" fiction of literary merit wasn't a paying proposition. In the first place there are more literary-minded writers than literary-minded magazines, and in the second place, if you do "place" a piece there is either no money, or very little.

After looking over paying markets, I started to aim for them. Not writing particularly what I

AUTHOR & JOURNALIST

wanted to write but what a mass audience wanted to read, and sometimes compromising between the two.

I can't match Mr. Dunstable's 300 stories—in the past 44 months I've kept track I turned out 76. So far, I've sold 14% for the whole period, and 50% of what I wrote last year.

There is plenty of chance for writers who want to write fiction editors want. New markets are breaking all over the country particularly in the detective, men's sophisticated, and crime magazine fields. I would conclude the demand for fiction is insatiable.

I haven't quite reached the place where editors ask me for stories yet—but Walter Schmidt of *Manhunt* did put an exclamation point at the end of "Let's have some more!" in his last letter of acceptance.

I think that if Mr. Dunstable had taken his own advice and written what editors want—commercial fiction—he would have found the "well-known stone wall" is not at all invulnerable.

I now have almost no ideals; my ivory tower has fallen—but I own the typewriter.

RICHARD L. SARGENT

Hollywood, Calif.

Protest Against Profanity

Your splendid journal offers much first-class material. I am looking forward to each issue with real anticipation.

But I must protest against the use of profanity in Tringham's stimulating article. Even if he

used it to provoke "Voice-of-the People" expression, it can't be defended.

Placed in the mouth of an uncultured character in fiction, it might be said to represent realism. But if the article had been submitted for TV presentation, the flippant use of *devil* and *hell* would have been deleted, I am sure.

Your latest issue had several references to religion. But Christian people are opposed to profanity. Its use is even a breach of etiquette.

Please, Mr. Editor, leave out profanity from articles in the future and your magazine will serve the religious element among your readers with greater satisfaction. Thanks.

MARTIN ERICKSON

Chicago, Ill.

Why Writers Are Out of Work

Every time a writer comes to me and says he is out of work, I wonder.

Recently, a representative of a New York publisher was stopping at the Beverly Hilton, and phoned me to place an urgent request for writers with publishable scripts. In the area I could find but two worth sending her.

A couple of weeks ago a radio producer friend in Texas wrote to me about getting a couple of writers who could do a series of scripts of a specialized type. All the good scripters known to me were employed, and I scanned the ever expanding flock of local beginners with faith, hope, and ultimate discouragement.

Sure, they were all writing, but their efforts centered around some little gem that was precious

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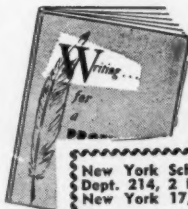
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to their own hearts. The only thing this producer wanted was good, professional writing. No genius, no poetry, no fond memories of yesterday—just a practical writer willing to work to order. I have already stopped looking.

A fellow member of the Professional Writers' League has asked me to find him a managing editor for a technical magazine he and a partner are launching.

My representative in Brazil has sent a special request for TV and stage plays, for both professional and amateur production.

The above are mentioned, not as market tips, but as examples of literary needs that I hear about every week. The problem is not in finding the openings, but writers to fill them. If one is trained in the craft, is adaptable to editors' plans, and cares more about writing to order than selling his own cherished ideas, he isn't going to be unemployed very long.

Ability counts; adaptability counts as much.

CHARLES CARSON

Manhattan Beach, Calif.

The Golden Buoy

On reading the December *A&J*, I got so enthused over the article by Wilfred McCormick, "The Come-On Page," that I want to write at once and send my bravos and hallelujahs. I've been called finicky, hypercritical and everything to old-maidish for my firm stand on that standout appearance of a script. I almost lost a friend who kept insisting a story could be written on any old thing, any old way, if it was good.

I am ever so happy to see this highly important article *come through*—and every earnest, sincere writer should not only read it but red-pencil it (as I did) in all its most vital parts, and *then* type them separately and *keep* as desk pin-ups. This article is assuredly the "Golden Buoy" to every writer, including the pros.

I also agree with Mr. McCormick fully about titles—especially for the new writer trying to crash in, as I've always felt an outstanding title was that very first bid to the prospective buyer on opening a script.

JESSICA FOX MAY

Hollywood, Calif.

Learning from Others' Experience

I am starting rather late in life (67 years), and I can never tell you how reading and studying every single page in *Author & Journalist* has helped me to write a story that was accepted by *True Story*.

People have told me I must enroll in a course to learn how to write, but I'll take my chances—for now—learning by the experience of others in your grand magazine.

LAURA TENTINGER

Hawarden, Iowa

Where is Jack Ebermann?

The editors of *Tiger Magazine*, 624 S. Michigan Ave., Chicago 5, want to get into touch with Jack Ebermann, who submitted a manuscript with no address some months ago. If Mr. Ebermann reads this, he should communicate with Miss Marjorie Burkhardt, editorial assistant at *Tiger*.

Poetry Book-Manuscript Contest for 1957

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Contest Manager: Henry Harrison

Publisher: Exposition Press Inc., New York

Eligibility: Every poet writing in the English language is invited to compete in the poetry book-manuscript contest announced by Exposition Press Inc., New York subsidy book publishers, who are the largest publishers of verse in the United States. Under the simple rules of the contest, every poet is eligible, whether published or unpublished. A contestant need not be the author of a previously published volume of verse. The following requirements apply for entering the contest:

1. The manuscript shall contain a poem long enough, or shall be a collection of a sufficient number of poems, to make at least a 64-page book (that is, about 55 pages of text, with a few pages left over for "front matter"). For example, if all the poems in a collection have fewer than thirty-four lines each (counting spaces between stanzas as one line each), about fifty-five poems are enough to make a book. If some of the poems are longer than that, fewer are needed, since longer poems will obviously take two or more pages each.

2. To be eligible for the contest, the collection of verse

shall consist of unpublished poems and/or poems that have previously appeared in print only in anthologies, newspapers or magazines. No poem in the manuscript may have appeared in a collection of the poet's work previously published as an individual book.

3. All manuscripts shall be sent not later than May 1, 1957, to Henry Harrison, Contest Manager, Exposition Press Inc., 386 Fourth Avenue, New York 16, N.Y., enclosed with a stamped, self-addressed envelope large enough to hold the manuscript in case it is returned after the contest. (No entry blank is necessary.) Contest results will be announced by July 1, 1957. Exposition Press agrees to publish the prize-winning manuscript after the poet has accepted a contract guaranteeing him 10% of the retail price of his book as a royalty on each copy sold, of which \$100 shall be paid to the poet as an advance on these royalties before publication.

The judges of the contest are Robert Hillyer, E. Merrill Root and Vincent Godfrey Burns. Mr. Hillyer, who is at present Professor of English Literature at the University of Delaware, is the author of eighteen books and the winner of the Pulitzer prize for poetry in 1933 and numerous other awards. His articles on poetry in various magazines are known to all lovers of verse. Mr. Root is the author of seven volumes of verse and three other books, one of which is "Collectivism on the Campus." Mr. Burns, author of three volumes of verse, three novels and three other books, is a lecturer of national renown.

Exposition Press Inc.

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Six Reasons Why Exposition's Authors Say "It's a Happy Christmas"

1 Letters Like This...

"Dear Mr. Uhlan: ...very pleased with the job you have done on my book, *Six on an Island*. The jacket is very attractive and eye-catching, and I have received many compliments on it.

"I must compliment you on the really fine job you people have done in promoting the book. I have been pleasantly surprised at the amount of recognition and publicity it has been getting.

"Articles... appeared in the following Michigan papers: *Detroit Free Press*, *Bay City Times*, *Saginaw News*, *Flint Journal*, *Owosso Argus*, *Chesaning Argus*, *Cheboygan Daily Tribune* (front page) and *St. Ignace Republican-News* (again front page).

"...I have been interviewed over *WNEM-TV*, *Bay City*, on *WBCM* radio, *Bay City*, and over *WJR* radio, *Detroit*... which covers *Ohio*, *Indiana*, *Illinois* and *Pennsylvania*. The *Michigan State University* radio station, *WKAR*, *East Lansing*, has written me to arrange an interview, and... may arrange to read the book on their *Radio Reading Circle*.

"Two bookstores... are planning autograph parties... and the *Canadian Sault TV* station is expected to interview me... Several clubs have contacted me in regard to reviewing the book at their meetings....

"Altogether, I am more than happy over your promotion job; it just couldn't be better."

(From *Uldene Rudd LeRoy*, author of *Six on an Island*, published in September.)



Walter Winchell writes
Of New York

2 Publicity Like This...

A 16-line paragraph on *50 Years of American Comedy* in *Walter Winchell's* nationally syndicated column.

A 2-page picture story on *Leonard Hankins* (co-author of *Nineteen Years Not Guilty*) in the *Louisville Courier-Journal Sunday* magazine section.

3 Reviews Like This...

Los Angeles Herald-Express on *The Jordan Beachhead*: "This is a remarkable first novel... It is too early as yet to hail the Rev. Mr. Kepler as another *Lloyd C. Douglas*, who also preached at the *First Congregational Church* and then went on to write many fine novels. But *The Jordan Beachhead* is an outstanding first effort...."

Richmond (Va.) Times-Dispatch on *Herbert Hoover: Public Servant and Leader of the Loyal Opposition* (A *Banner Book*): "Penetrative study... a distinct contribution to that long shelf of readable books on the lives of the American Presidents which merits the attention of both serious students and general readers...."

4 Autograph Parties Like This...

At an autograph party held for the Rev. James Kepler, author of *The Jordan Beachhead*, more than 200 books, autographed by the author and by actor *Charlton Heston*, star of films, radio and TV, sold in one afternoon.

5 Reprint News Like This...

A 9-page news condensation of *World Peace by Covenant* in the August, 1956, issue of the national magazine *Facts Forum*.

Hard-cover reprint rights sold on *Young John* and *Drop the Hook*.



6 Author Recognition Like This...

After reading *How to Have Enough Money by Managing Your Income*, the President of the *Christian Booksellers Association* invited the author, *George Bowman*, to address the Association on the subject of money management. As a result, Mr. Bowman received an assignment to do another book.

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Contests and Awards

The Atlantic Monthly Press, in association with Little, Brown and Company, offers \$5,000 for the best novel submitted—\$2,500 as an outright prize, \$2,500 as an advance on account of royalties. Manuscripts should be between 50,000 and 250,000 words and must be in English, though translations are eligible if the manuscript has not been published previously in any language.

Writers who may wish to consult Atlantic editors while their manuscripts are still in an incomplete state are encouraged to do so.

Closing date, June 30. Address Atlantic Novel Contest, 8 Arlington St., Boston 16, Mass.

—A&J—

Four annual summer scholarships are being offered to young writers by the Instituto Allende for study in Mexico. They are open to promising writers, published or unpublished, not over 35 years of age. One scholarship offers room and board as well as tuition at the Writing Center of the Instituto; the other three offer tuition alone. All cover three months. Studies may be carried on in English under direction of novelist James Norman Hall and other faculty members.

Application with an example of the writer's work must be received by April 15. For application forms and further information address Stirling Dickinson, Instituto Allende, San Miguel de Allende, Guanajuato, Mexico.

—A&J—

Zondervan Publishing House, 1415 Lake Drive S. E., Grand Rapids 6, Mich., is sponsoring three contests for Christian literature:

Book manuscripts 50,000-250,000 words in any field of Christian significance such as apologetics, archaeology, biography, Christian education, Christian fiction, cults, exegesis, homiletics, science and the Bible, theology. Prizes: \$6,000, \$2,000, \$1,000, \$750, \$250. Closing date, December 31, 1958.

Textbooks in any field of Christian education on the Christian college and Bible institute level. Prizes: \$1,500, \$350, \$150. Closing date, September 30, 1958.

Juvenile Christian books of fiction for ages 6-14. Prizes: \$750, \$150, \$100. Closing date, June 30, 1957.

In all cases the prizes are one-half an outright award, the rest an advance against royalties.

—A&J—

The annual competition for publication in the Yale Series of Younger Poets is open to book manuscripts of verse submitted between February 1 and March 1. Eligible are writers under 40 years of age who have not previously had a book of verse published.

Rules are obtainable by addressing: The Editor, Yale Series of Younger Poets, Yale University Press, 143 Elm St., New Haven 7, Conn.

—A&J—

Houghton Mifflin Company is continuing its literary fellowship awards offering \$2,400 each (\$1,200 outright, \$1,200 advance against royalties). The awards are made for books in fiction or non-fiction, completed or in progress. The fellowships were established in 1935 and have been offered every year since.

Applications may be made at any time up to December 31. Forms and rules are obtainable from Houghton Mifflin Company, 2 Park St., Boston 7, Mass.

—A&J—

Doubleday & Company, 575 Fifth Ave., New York 22, offers \$10,000 for the best novel by a Canadian or non-Canadian on an essentially Canadian subject. The prize is \$2,500 outright, \$7,500 as advance against royalties.

Closing date: April 1, 1958. Obtain entry blanks and detailed data from the Doubleday firm.

—A&J—

The Lyric Foundation for Traditional Poetry Award of \$100 will be made for the best original and unpublished poem of 32 lines or less in the traditional manner by an enrolled undergraduate in any American or Canadian college or university.

Closing date, June 1. Address: *The Lyric*, P. O. Box 390, Christiansburg, Va. Give the name of your college or university and also your home address. No manuscripts will be returned.

—A&J—

The Poets' Study Club of Terre Haute, Ind., offers prizes of \$10, \$8, and \$5 for poems of 16 lines or less. There will also be special awards to Indiana poets, and a prize of \$1 for a humorous poem.

Closing date, April 15. Put name and address on manuscript. Address: Mrs. Virginia L. Ballou, President, RFD 1, Box 210-A, Rosedale, Ind.

—A&J—

The Springfield Versewriters' Guild offers \$20 for the best poem, \$5 for the best example of light

verse, plus regional prizes and book prizes. Poems must be rhymed, not over 20 lines, and must be submitted anonymously, the writer's name being in a separate envelope.

Closing date, March 31. Address: B. M. McCaleb, Editor, 1900 N. 20th St., Springfield, Ill.

—A&J—

The seventh Lawrence S. Mayers Peace Essay Contest is open to high school seniors, who may write on the moral principles that should guide the government in international relations or on contributions of the United States to peace since World War I—and possible future contributions.

Prizes are a \$1,000 U. S. Savings Bond or its equivalent in a college scholarship; nine \$100 bonds; 15 Lawrence S. Mayers Peace Medallions for honorable mention.

Closing date is March 31. Address: Lawrence S. Mayers Essay Contest, G. P. O. Box 77, New York 1, N. Y. Give the name and address of your school as well as your own name and address.

—A&J—

Modern Romances is continuing its elaborate system of awards for first-person stories. These involve points for stories submitted, stories accepted, and stories adjudged the best. The annual awards total more than \$10,000.

Details are obtainable from Henry P. Malmgreen, Editor, *Modern Romances*, 261 Fifth Ave., New York 16. Just send him a postal card mentioning *Author & Journalist*.

—A&J—

In requesting information from the sponsors of any contest the writer should enclose a stamped self-addressed envelope, preferably No. 9 or No. 10.

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FICTION: A SIDE OF TRUTH

By GEORGE H. FREITAG

I HAVE been writing fiction for a good many years and even, on occasion, selling some of it to the good magazines, and someone says to me: "I guess you are a kind of liar because you write fiction," and I tell them back that fiction is not an untruth at all; it is a glimpse of truth upon which an attitude has been imposed.

Writing a short story, therefore, does not always constitute sitting down and writing. It constitutes, sometimes, a great many kinds of coming and going, a variety of attitudes and beliefs. I do not think, for example, that talent is all a writer needs, because lots of times a particular kind of writing talent belonging to a particular kind of writer is not guided, is not directed, and is therefore without discipline.

Surely you cannot have an abundant talent for writing and ignore it through other kinds of endeavor and expect the talent to turn out remarkable stories or books. You need to know the limitations of your special and particular talent, and write with a determination to improve it.

Talent by itself is often out of focus with the individual. You cannot hope to rely upon your writing talent to be a writer any more than you can rely upon your ability to be a tight-rope walker without being sure the rope is securely fastened at both ends. And to be a writer of any kind of proportion you ought to be fully alive and

possess a storehouse of attitudes and convictions of things, and you ought to remain that way a good deal of the time, or your talent, lovely as it is, won't do you an iota of good, and neither will the editors of the magazines.

All good and careful writing is manageable. It has got to spring from a spontaneousness of the inner self, but once it is recognized as sincere and logical and effervescent it must be guided and directed into good channels of productivity.

There are all kinds of wild and useless writing being turned out. Novices in writing say, "I've got a wonderful imagination," or, about someone else who has it there are said such things as "Doesn't she have a brilliant and capricious mind? Just look where she takes us and into what distant byroads."

If you bother to read the work of a talented newcomer, one who has commenced to appear in print in the national magazines, you will find him trying out new ways of saying old sentences, that is true, but study him carefully and you will see that he does not step out of a universal picture of time, place, and event. He holds fast to a common denominator. Hate is still hate, for example, and love is love, and while he treats the subject with originality, he does not carry it out of the realm of being manageable.

Throughout the whole story he retains control, and all words fall into place under his meticulous and measured guidance, and at the conclusion of the story you respect the writer's ability to hold fast to a particular fact, to whatever was the springboard, to the motivating germ of the story. This is called being a substantial kind of writer.

Good stories that manage to get into the anthologies, for example, are good because they are unstrained and natural. They are deceptively simple; they have a germ of truth, of substance. They are not created entirely out of thin air. Good stories

George H. Freitag, who has appeared before in Author & Journalist, is a writer of fiction of high literary quality, which has appeared in the Atlantic, Charm, and other magazines. He is author of a distinguished novel, The Lost Land. Born and brought up in Ohio, he now lives in California.

for the most part are never mechanically devised or artificially contrived; they do not grow out of the fact that the writer must do a story because it is time to do one or because he needs a little extra money but because there came into the heart of a writer something special to be said, something that grew out of a belief that has had a chance to take shape in the writer's subconscious.

Almost every good story finds its birthing in a substance of truth. Maybe the writer has heard a question. Maybe the question was: What is the extent of Heaven? The writer begins to answer the asked question. He answers it and answers it and finally it is no longer an answer in the accepted sense but a very definite opinion. Mixed with what the writer already knows of what he has been taught goes the extra ingredient of perception, goes a belief, goes an attitude, and altogether it is a string of words belonging to a conviction which the author pieces together, and the conviction, stated entertainingly, is the story.

When I commenced to write I did not at first know what I was to say. I knew I wanted to write something. Writers always go through such a stage: they know they want to say something. They aren't sure where they are going.

If someone were to ask me why I commenced to write at all I think I would have to say in order to show off my father. He was a certain kind of man. He wore purple sleeve holders on Sundays. He wore heavy police shoes. On Saturday nights he brought my mother a box of chocolate-covered cherries. He even read stories out of a book which when I got old enough to read the book myself I found didn't have such stories in it at all. He had held the opened book in front of him and made up the stories out of his head.

Another thing was that he bought me a printing press and all through my youth I never printed his name. He used to come and stand around. I never knew why. I was too busy printing everything else. One day after I had grown into a man and no longer lived at home with my parents I went into my father's attic to look over my old belongings and my dad was up there trying to spell out his name with the old type. I guess that was when I knew the most about my father. I guess that was the day I thought I would be a writer and use him in some of my stories.

That is what I mean. Some writers go through their whole lives searching for a premise, hunting for a purpose to write. Of course a lot of writers just simply sit down and pour themselves out and it is all dramatic and beautiful and breath-taking. Thomas Wolfe did it. These writers are the exceptions. In all fields of endeavor, even brick-laying, you find people who are being exceptions, people who are sparkingly unusual even before they begin to function. The chances are that the great writers, were they to have taken up something else, would have been great anyhow. There is as much greatness in music, I think, as there is in science and literature, but the reason it seems that there is more in literature is because the writer is articulate. He is born to explain something.

He takes out a belief, pulling it like a thread out of his subconscious, and says: "This is what I am; this is what I believe."

Many writers, like Sherwood Anderson, spend their lives explaining their own identities. Apol-

igizing for being awkward, for being afraid, these writers give us their lives each time a story is completed. "Here is my heart," they seem to say to us. "This is the way it is with me."

When I was a young boy, my parents lived on 111 acres of unfit land and I was later to write about it in a novel, but at the time of which I speak I was sent to live with my aunt and uncle in a nearby city, and I went home over the week ends, getting on a bus and riding several hours.

In the winter, darkness came early in Ohio, and snow fell to the ground. At the end of my bus ride, 40, 50 miles away, my father would be waiting in a horse-drawn buggy, sitting huddled together, a blanket around him and the snow falling all around him.

I used to like to get on the bus in the city just to know that in a couple of hours of riding I would see such a sight as my father waiting for me in the buggy. There would no longer be a single track in the snow. It was as if he and the horse and buggy had been lifted out of a story and with infinite gentleness and love placed deftly in the snow, as a trinket under a Christmas tree might be set.

Such a fact, such a sight remembered is out of my teens. But it was real. Throughout the years I have added significance to it, I suppose, and followed in my mind's eye the special and irregular track that the horse and buggy made through the fresh clean snow to our house hidden among the hills. My father and I seemed to ride in silence all the way; there never seemed to be words in those days; there was simply the knowledge, in the gathering dark, of the light at the window. I knew how it would spill its soft radiance out upon the white snow. I knew how cold the night was and how warm I felt sitting close to my father.

And when we would get over the last hill, so that the house stood there against the snow, there was the light at the window precisely as I wanted it to be, and we hurried, it seemed, to get there before I grew up. At least my father whipped at the horse, giving it little love taps with a switch, and the horse hurried as in a book of stories.

So much of what in those days spilled out of the lighted window that I have tried to gather it up, piecemeal, throughout my life. It is not anybody's fault that I write, often, about my father or about the snow on the farm.

One does not say to himself: "Now I shall dramatize a farm scene." One only reaches back into his writer's storehouse for reasons to begin a story, and I guess the light at the window with my father and myself coming over the brow of the hill is my reason, with variations.

Always with variations!

CRUSADER

By DONALD EASTMAN

When I am dead
Let it be said
This poet died for
The crying need
Of verse to read
Without a guide for.

There's a twofold problem
in juvenile writing

You Have to Please Auntie, Too

By HENRY V. LAROM

EVERY year or so at a writers' conference, I find myself reading manuscripts aimed at children. A great many of them have wonderful backgrounds—Oregon pioneers, a Mennonite family, perhaps, or life in the early homesteading days in Montana—all sorts of settings that I wish were mine to use.

However, all the manuscripts are unsalable for the same reason. Intrigued with the life of his maternal great-grandfather, a pioneer from old Kaintuck, the writer delivers a setting of picturesque detail and imagery. Everything a pioneer lad does happens in the book. He catches catfish; he brushes his teeth with a sliver of wood; he reads his Bible—all this depending on the exact period, of course—but he never becomes the most important thing of all, a center of conflict. He is never part of an exciting, suspenseful plot.

"But this is *real*!" the writer tells me. "This is what life was like for Great-Grandpa."

I must then point out that the writer has painted the scenery without ever writing the play. Children read for plot, for thrills, and the first requirement for a children's yarn is that at whatever place you stop reading it to him he yells, "And then what happens? What happens next?"

It is true, of course, that children enjoy the strange environment of a childhood in Bangkok, for instance, and they like people, characters who come to life, react as human beings, and aren't the stereotypes of the TV horse operas. But if you don't have a good plot with rising tension, suspense, and action—back to the TV screen your readers go.

In the old days, of course, a writer didn't have to be so careful. I remember in my own youth when the family crammed us with the famous G. A. Henty historical novels. They were good stories—I thought so then, anyway—but with paragraphs of history wedged in between sections of plot. We

all read Henty, but we could all see the history coming, avoided it with skill and dispatch, and foiled, again and again, those villains who would educate us.

When we got tired of Henty, we switched to books barren of the details of history, such as *Tom Swift and His Electric Rifle*, *The Rover Boys*, *The Motor Boys*, and a wonderful book I have never seen since with a school yell that ran: "Biff, bang, boom, snort! We're the boys from Poplar Port." Those were the thrillers of their day.

Nowadays, you must be more careful—and a better writer. You can write of real adventure and mystery, something of excitement and wonder. But you must avoid large segments of history, long descriptions of setting or explanation. Let the details of background and colorful detail weave into the prose without clogging the action, even though it breaks your heart to cut your most beautiful paragraphs.

Now here is the paradox. The child will read any exciting story, but at from \$2.50 to \$3, he cannot afford to buy it. He sticks to the comics which he can swap for a couple of aggies. It is Auntie who buys the books for Junior and she wants "education." She won't buy just a stand-back-or-I-fire yarn.

So, after all, my conferee is right in one respect; you must have a real setting, one that is strange or historical, or that looks as though it would have some sort of plus educational value. It is easier to sell a story about a little boy from the mouth of the Amazon than one about a child from Woodside, Long Island. The latter can be done, of course, but if you know the Amazon and have a good plot, try that first.

Auntie has managed to work in some taboos, also. In my early writing days, I once wrote a scene where a small boy and an old game warden held off some bad characters with rifles. "Shoot at their legs," the game warden said. A friend of mine—an adult—asked why I had spoiled the scene with that vapid line.

"Because," I answered primly, "had I raised the muzzles of their rifles, they would have fired straight into the faces of the American Library Association."

In the publishers' catalogues you will see after each book numerous initials such as A.L.A., as though each volume had received one or more honorary degrees—as indeed they have when they have been passed by these various educational associations. These are good degrees, too, not so much honorary as earned. They mean, I think,

Formerly head dude wrangler at Valley Ranch in Wyoming, then a radio script and continuity writer in a big advertising agency, Henry V. Larom has a fine background for his popular novels for young folks. After appearing in the United States they have been translated and published in France, Italy, and other countries. In addition to writing, Mr. Larom teaches creative writing at the Montana State University and conducts the annual writers' conference there.

that the book might be called a mature juvenile. Although it is written for the kids, it is written well. Although the plot is exciting, the characters are real, the setting is genuine, and the prose is clean, polished, and readable.

So the paradox is twofold. The plot must be suspenseful for the child who reads it; the story must have educational stature to please the adult who buys it. It must have juvenile appeal, yet be written maturely.

Perhaps it is this combination that makes the writing of juveniles so rewarding. Even though you do not use long, intellectual words, you can write as well as you can write and tell about the people and things and times that intrigue you.

In a way, too, it is hard not to "educate." A child is struggling toward maturity. He is interested in other children who are doing the same thing—whether they are in Bangkok or the Bronx. Therefore, any story in which a child goes through a genuine experience, makes mistakes, has a new contact with life, and maybe even puts one over on his elders, is educational. The child character who fights to preserve our wildlife—as one of my

favorite heroes did—is educating other children. He never tells the reader this, but the reader automatically identifies himself with the child in the story. The two of them—together with the game warden mentioned before—go through a tense experience which turns out to be a battle to save a Wyoming elk herd.

It seems to me, however, that the education need not even be this obvious. If the child reader turns himself for the duration of the book into your leading character, and goes through any vital experience that leads him one small, hesitant step toward maturity and understanding, that is education enough.

And so I tell my writers' conference student to use his setting but to build a plot within it and write and rewrite and write again. I tell him to read the story aloud for rhythm. (And from now on I will tell him to read the fine article by Meindert De Jong, "It's the Story That Counts," in the October (1956) *Author & Journalist* for many good hints that I will not repeat here.)

Now and then my advice is followed, and now and then—it works.

Business Writing: The Three Steps

By DONLEY LUKENS

THE days when business (trade) journals were written by quarter-penny-a-word hacks have long since gone. Writing for the better journals today is a highly specialized field, in which the novice finds competition as keen as in any other field of writing. It has its own special requirements and its own techniques.

It is one of the few fields in which professional freelancers have their own specialty organization with a generally accepted code of ethics.

A successful writer in this field must first be a reporter of above average ability, for his success depends as much upon his ability to get facts as upon his writing ability.

There are just two kinds of business, or trade paper stories, both of which are factual. One is the straight news report which includes the opening of new businesses and closing of old ones, personnel changes and changes of location, to financial reports, reports of stockholders' meetings and conventions, etc. The other is the feature story, which nine times out of ten is a *how* story.

There is very little difference between writing news for a business journal and writing it for a consumer daily. But the business journal feature has its own technique. It serves just one purpose. That is to give the reader an idea he

can profitably apply to his own business. It must give it to him clearly and in the shortest possible reading time.

There are three steps to turning out such an article.

First, you must find a business that found a more profitable way of doing some one thing than its competitors.

It must be a successful business. The financial stability of his subject firm is as important to the business writer and his editor as it is to a credit manager or bank loan officer. Nothing will make a bigger fool of you or the editor quicker or more surely than a success story on a business that folds up a few weeks later.

No matter how careful you are it will happen to you sooner or later, as it has happened to all of us—and likewise to every credit manager and loan officer. But when it does you had better be in a position to cite chapter and verse if you ever want to sell that editor again.

There are numerous ways of checking business firms. Use them. Never depend upon appearances or sources whose information may be incomplete.

Credit ratings, if you can secure access to them, are usually reliable.

Inquiry in the trade, particularly among the road men calling on the subject, is among the best methods. Be sure to ask if the firm is discounting its bills, and if so how long it has been discounting. Any firm that has been discounting three years or longer is almost certain to be a safe bet.

Retail merchants in small towns can usually tell you how the owners or principal officers of

For a number of years Donley Lukens has been well-known as a professional in the field of business, or trade, journal writing. He is a member of the Associated Business Writers of America. His home is in North Carolina.

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local concerns are meeting their personal bills. This is often a good indicator of the financial status of the business, but it should not be relied upon too heavily.

Banks are another possible source of credit information, although they are sometimes loath to give a reporter unfavorable information.

The interview is your next step. This is the real test of your ability as a reporter. Remember you have to get all the information a reader 2,000 miles away will need to apply the idea.

A careful study of the paper at which you are aiming your story will be a valuable guide as to the details you need. Broadly, you must find out what your subject did; how he did it; and what the results were in terms of increased sales or reduced costs. You must discover if there are any special circumstances that particularly favored his success with the idea. If there are, what are they? Such circumstances might be the man's background, the location of the business, or some special local condition.

What mistakes did the man make that you could tell your reader how to avoid? What did he learn that would enable him to do the same thing better or easier next time?

Check your notes frequently during the interview and be sure you do not overlook any fact your reader will want to know.

The third and final step is writing your story.

It is a good idea to restudy the paper for which you are writing before you start to write.

Most business journals today allow their writers a great deal of latitude, but there are still some that have arbitrary rules as to the type of lead,

maximum length of sentences, etc. This is especially true of the smaller publications to which the novice has the best chance of selling. Policies also differ on such matters as the use of brand names.

Many trade papers issue requirements sheets as a guide to freelancers. The better you make of them the better your chances will be of selling.

Good business paper writing closely resembles, but is not quite the same as, good newspaper writing. The differences are sometimes subtle, but they are important. All of them have their origin in the difference in the interests of the readers.

The reader of a consumer paper is seeking news of current events, information that will broaden his general background, entertainment. The reader of a feature story in a business paper is seeking information and ideas that will enable him to increase his profits, or his earning capacity if he is an employee.

Like the newspaper reader he wants his information in a minimum of time. That means your writing must be clear and tight.

Your reader is not interested in your opinions. He is looking for facts. What is the idea? What results did the other fellow get with it? Can he profitably apply it to his business? How? Every word that does not help to answer these questions for him is superfluous. He will consciously or unconsciously resent it as a waste of his time.

The three most common causes of wasted words are poor outlining, poor sentence structure, and the inclusion of irrelevant facts.

The answers to such questions as how long the firm has been in busi- [Continued on Page 30]

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How to Get Started on a Story

By LYNN CLARK

THE fiction writer, or more especially, the beginner in fiction writing, often finds himself stalled—unable to get started. My 30 years of experience in teaching short-story writing convinces me that the most common complaint is, "I just can't get started." Some understanding of how the mind works and how to start it working should help.

In general, there are four kinds of mental processes: *reverie*; *making decisions*; *reasoning* or *rationalizing*; and *creative thinking*.

Reverie or daydreaming is subconscious, and it occurs when we let our thoughts take their own course uncontrolled by our conscious thinking.

Making decisions is usually more or less a conscious process, whether it demands careful weighing of facts pro and con or is merely concerned with trivial matters, such as which door to take in entering a building.

Reasoning is also, for the most part, conscious thinking, and deals with such matters as self-justification, or finding reasons (good ones or real ones) for our own beliefs and opinions, especially when these beliefs are questioned or condemned by others.

Creative thinking usually originates in curiosity, and involves our attempts to satisfy it. We may observe the world about us, either directly or by reading about it. Becoming curious to know more, we start research, and gain enlightening facts. These we correlate, evaluate, and organize into conclusions which satisfy our curiosity. Thus a new law or principle may be created. Inventors often follow this procedure.

Of these four mental processes, *reverie* may be most useful in producing a fiction plot, but it must be combined with one or more of the other processes. In itself, it seldom gets anywhere. The psychologists tell us that *reverie* is the free association of ideas, and that without interruption by one of the conscious mental processes, it seldom if ever produces anything constructive.

If a writer "just sits and thinks," hoping for an inspiration from Heaven, nothing is apt to come of it. The subconscious thoughts, usually centered about himself, tumble over each other, leap from one idea to another, without apparent reason, getting nowhere.

However, it is possible, through conscious suggestion, to direct our subconscious thoughts. Just as the hypnotist, after putting his subject into a subconscious state, directs and to some extent controls his thoughts and actions, so may we consciously, by suggestion, control and give direction

to our own subconscious thinking. I believe that most, if not all successful fiction writers do this, whether they realize it or not.

A story idea, a "point" or theme, is the usual starter. This may be in the form of a principle or truth which governs human actions. Many writers, by observing people and their actions, collect such ideas for future use. Some of them even keep files or notebooks for the purpose.

What sorts of ideas are worth preserving? Of course, "Poor Richard" and the wise Solomon have furnished many such truths. I believe, however, that the ideas which come directly from the writer's own observation make for more enthusiastic treatment. The old bromides, "Honesty is the best policy," and "A stitch in time saves nine" may still be used if we dress them up in new situations, with new characters and places; but this is becoming more and more difficult. The ideas which we ourselves discover (or think we discover) will usually inspire us to greater force and drive, even though we may discover later that they are basically the same old adages.

Perhaps the development might go something like this:

1. By the conscious process which we have called "making decisions," a theme or truth is selected from the writer's stock. It might be, "A liar is sometimes interesting or intriguing, but he is seldom enduring."

2. This idea is then suggested to one's subconscious. It will be a self-starter, and the dreaming may go on:

An habitual liar becomes temporarily popular in his set, but after a time, his acquaintances come to know him and his tendency to stretch the truth. His popularity wanes, or ceases entirely.

But experience teaches us that we should not placidly accept the first situation that comes to mind. We may possibly dream up a better one. So we lay this one aside temporarily and put our subconscious to work again on a new one. After several possibilities have appeared, we must consciously make another decision, choose the one which we like best. Then we must develop it further by filling in the necessary details.

Also, throughout this development, we must consciously keep in mind the basic character of a story plot—that plot is essentially a *problem and its solution*. Thus, having chosen the character or characters and the setting that would best demonstrate the theme, we must resolve the material into a problem for the hero and a solution brought about by the theme itself. The solution should be a logical one and therefore convincing to our readers. It should also be one that is not too easily seen in advance; for oddly enough, the reader of fiction is always trying to outguess the author, but he is greatly disappointed if he succeeds.

3. Now the writer's subconscious continues:

Perhaps the liar is trying to impress his fair

Dr. Lynn Clark, who is well-known to Author & Journalist readers, is a notably successful teacher of fiction. His students and former students appear in top magazines. He is a member of the faculty of the University of Southern California.

lady. Or he may be lying in order to impress a prospective employer or customer.

Here, again, the writer must consciously make a decision. He may feel, for example, that his story should have a happy ending, rather than failure for his hero.

The hero might reform, become honest, and thereafter succeed in his quest.

At this point, the writer may realize that, although he has not changed his original theme, he has unconsciously fallen back upon Benjamin Franklin's fundamental idea regarding honesty. This should not disturb him. What he wanted was a plot, rather than a nice little moral lesson; but the latter should be no handicap so long as the "lesson" does not become too obvious to the reader.

During the whole daydreaming process, the writer will find that the characters gradually come alive, and the place (setting) takes definite shape. Incidents will develop—sometimes too rapidly. Conscious control must again take over by making more decisions, eliminating incidents that do not carry the story along toward its goal, the ending.

When the plot is fully developed, the writer should stop daydreaming and calmly, objectively evaluate the incidents for their interest-provoking qualities. He must then arrange these incidents in an order of climax.

The story is even then far from finished. He has a plot; now he must write the story, revise it and write it again—perhaps again and again. The hard work is still ahead of him. Nevertheless, he now has a story to write.



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A Top Family Magazine

Better Homes & Gardens, Des Moines 3, Iowa, is universally regarded by writers as a top publication in the growing home service field. It pays high rates—\$1,500 or more for some exceptional articles—and is a highly satisfactory magazine to deal with.

A statement of its editorial practices and requirements has been prepared for *Author & Journalist* by Hugh Curtis, who has been with the Meredith Publications for more than 25 years and has edited *Better Homes & Gardens* with distinction since 1952. His remarks will prove stimulating to any writer of fact material:

Our magazine presents rather a specialized though continuing market for freelance writers. We are essentially a family magazine and thus the usual fields of the freelance feature writer must be enlarged sufficiently to incorporate interest from each hypothetical family member.

Let me assume that your writers are more accustomed to what we call our Special Features. They are articles with a how-to application in domestic travel, family health and psychology, family relationships, the "care and feeding" of the family car, family pets, education, the exercise of citizenship, a very definite emphasis on religion in everyday life, and so on. Our Special Features, of course, do not make up the major percentage of our book although they are tremendously important and although we pay well for them.

Our backbone subject matter divisions are: Foods, Furnishings, Building, Gardening and Landscaping, Table and Flower Arrangements, Child Care and Training, and Education. Quite usually the Foods Department staff does its own writing, buys little. The Garden Department is always open to ideas for landscaping, horticulture, and the building of garden furniture such as fences, gates, storage racks, and what have you.

The Furnishings and Building Departments are very happy to have suggestions from writers about homes in the locality of the writers. They usually prefer to have snapshots and a brief description of furnishings or building material. Time- and labor-saving ideas in both these categories are usually accompanied by how-to drawings or photographs, are paid for upon acceptance, and usually are re-photographed before going into the magazine.

Staff members of the Table Furnishings and Flower Arrangement Department usually prepare their own copy inasmuch as they must first make the arrangements before the camera and really go through the entire creative processes.

However, the Child Care and Training editor, who also handles all material on education at whatever age, has a need for freelance experience stories and factual reports on the work of psychiatrists and medical authorities in the field of pediatrics.

You asked me bluntly in what respect the average freelancer misses the mark. For our magazine at least, he misses it in not making a careful study of a single issue or succession of issues.

I sincerely believe that most productions of competent freelancers can be placed somewhere eventually; it is a tremendous waste of time and postage to mis-

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direct them as constantly as freelancers do. By a careful survey of a magazine or series of magazines, the freelancer can not only acquire an idea of subject matter acceptable and of editorial slants but he can also calculate quite accurately his percentage changes for placement and, therefore, in what fields his best chances lie.

Let me take this opportunity to thank the writers who submit to us and say that our magazine is very aware of the freelance writer and his or her production. We do review each manuscript carefully, try to acknowledge within a reasonable period, pay on acceptance—and beg some impatient freelancers to remember that their offerings may require careful consideration, a series of staff meetings, and thus be subject to delay.

—A&J—

Trump Magazine, 598 Madison Ave., New York, is an elaborate addition to the small number of American humor magazines. It was founded by Hugh M. Heiner, who has made a spectacular success of *Playboy* in the men's field.

The first issue of *Trump* (January, 1957) is rather broadly satirical, with definite masculine appeal. Much of the contents is pictorial—principally line drawings or paintings.

The magazine is especially interested in satirical articles of 1,000-3,000 words, but it will use also verse, filler, cartoons, photographs and other art work—all of satirical character. Payment is on acceptance at going rates for such material.

Address material to the editor, Harvey Kurtzman, or the managing editor, Harry Chester. Queries are not desired.

—A&J—

A new magazine in the home service field is *Today's Living*, *The Herald Tribune Magazine*, 230 W. 41st St., New York 36. It is distributed with the Sunday edition of the *Herald Tribune*. The editor is Robert R. Endicott, who for many years edited *Family Circle*.

Since the magazine circulates in New York City and its suburbs, it wants material of particular significance to people in this area.

Says Mr. Endicott:

Today's Living is basically a family magazine, and it is personal. That is, it deals with subjects that interest groups, but in terms of the individual. Its editorial geography is limited to the local scene—greater New York—and goes farther afield only to take one of its typical reader-families along for a trip that has started at their own home.

Material on fashions, home furnishings, child care, and food is written by *Herald Tribune* staff members.

Today's Living pays \$100-\$200 for an article, \$20-\$25 for verse, on acceptance. It uses no fiction.

—A&J—

New Juvenile Publisher

From year to year there is noticeable a gradual tendency to decentralize publishing. The latest move in this direction is the establishment of Parnassus Books, the first publisher on the Pacific Coast to be engaged exclusively in the juvenile field.

Herman Schein, president of the firm, writes concerning the enterprise:

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— A&J —

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— A&J —

Sports Illustrated, 9 Rockefeller Plaza, New York
20, is to a large extent staff-written, points out
Andrew Crichton, of the editorial staff.

"Our purchases from freelance writers," he
states, "are generally confined to material of im-
mediate interest, and articles which are available
on an exclusive basis and which are not part of the
public domain.

"We are always on the lookout for the sensitive
and well-written article which offers a rare insight
into either a sport or an aspect of sport, the sort
of thing which brings the reader closer than he
has ever been before to the true meaning of the
subject."

— A&J —

My Baby Magazine, 435 Fifth Ave., New York
16, has introduced an innovation in its field—the
use of fiction. Peg Rivers, the editor, is in the
market for short-short stories consonant, of course,
with the function of the magazine, which is to
serve mothers of infants. Payment is 1c-3c a word
on publication. This magazine is now using some
verse also.

— A&J —

The new editor of *Western Family*, Marjorie
Nyrop, is seeking not only light fiction and how-to
homemaking articles—which the magazine has al-
ways used—but profiles of Western personalities,
mainly women, of 1,500 words or less. She is buy-
ing also some illustrated Western travel material.
Payment is 5c a word on acceptance.

Western Family is an expanding monthly mag-
azine with a circulation well above a million
heavily concentrated in California, but with sub-
stantial distribution in the other Pacific Coast
states and the Rocky Mountain states. Its address
is 1300 N. Wilton Place, Los Angeles 28, Calif.

— A&J —

The present address of *Aristotle's Animals*, a
little magazine emphasizing satire, is 1244 Russell
St., Berkeley 2, Calif.

AUTHOR & JOURNALIST

Writers qualified to cover maintenance procedures in industrial plants may find a market in *Plant Engineering*, 110 S. Dearborn St., Chicago 3. Payment is \$35 a page on publication. Query in advance, addressing the editor, Thomas E. Hanson.

- A&J -

There's a new market in a highly specialized field—*Summer and Casual Furniture*, 114 E. 32nd St., New York 16. It's interested in illustrated articles about patio shops and summer furniture departments. Payment is 2c a word, with photos bringing \$3.50-\$5 each, on publication.

Query the editor, B. H. Hellman, who promises prompt replies. Mr. Hellman edits another specialized magazine in the furniture field, *Juvenile Merchandising*.

- A&J -

Broadman Press, of which William J. Fallis is editor, will consider book manuscripts (average length 60,000 words) of religious nature: sermons, personal religious growth, churchmanship, Bible exposition, fiction, family problems. The children's book editor, Kate Ellen Gruver, is interested in manuscripts slanted to age levels 2-12 based on Bible, nature, religious, character-building themes and suitable for picture books, biographies, and story books.

Before submitting material query the editors at 127 Ninth Ave. North, Nashville 3, Tenn.

- A&J -

Writers' Council is a new semiannual magazine for writers under the editorship of Helen Reed Moffit and Jim Haynes. It will publish fiction 1,000-1,500 words, poetry to 20 lines, articles and fillers to 1,000 words on "How I Made My First Sale," biographies of little-known authors to 500 words.

Fiction manuscripts should be sent to Jim Haynes, 4126 Clayton St., Los Angeles 27, Calif.; all other material to Mrs. Moffit at 633 N. Grant St., Pocatello, Idaho. No payment will be made at present, but the magazine hopes to make nominal payments later.

- A&J -

Child Life, 30 Federal St., Boston, Mass. (note the new address), has introduced a new department—short-shorts of 250 words, preferably about animals—for children 4-9 years old. Payment is at \$20 a story on publication. Address Bee Hive Department.

- A&J -

Better not submit manuscripts or queries to the *Christian Parent* or *My Chum*. Both publications, edited by Martin P. Simon at Highland, Ill., are overstocked with material and will not be in the market for a year or so.

- A&J -

Town Journal Folds

Town Journal, directed to families in the smaller communities, is discontinuing publication. As *Pathfinder*, it was published for many years as a news magazine. Upon its purchase by the owners of *Farm Journal* it became a more general periodical but proved unprofitable. The publishers will now devote their efforts exclusively to *Farm Journal*.

Other recent suspensions include *Chicago*, a regional magazine of literary and pictorial quality, and *Little Leaguer*, a juvenile that expects later to resume publication.

FEBRUARY, 1957

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The Juvenile Magazine Market

DISCUSSIONS of the juvenile market are almost always prefaced by the statement that it does not pay very well. This is true—though, as the accompanying market list shows, many juvenile magazines are increasing their rate of payment for manuscripts.

Scores of writers have found the juvenile field a training school for other types of writing. The editors of juvenile magazines offer tremendous help to aspiring writers—they recognize promise, and encourage it.

The juvenile field itself is one of the steadiest a writer can find. Magazines for young folks do not shift their requirements constantly in the hope of increasing circulation or advertising.

Obviously there are some changes in subject matter and setting. Airplanes, rockets, and other modern inventions intrigue the young—and this is reflected in the magazines they read. Likewise there is increasing interest in foreign countries and the children and older people who live there.

The juveniles continue to emphasize fiction—fiction that really tells a story presenting the achievements and qualities boys and girls admire.

At the same time there is a growing interest in non-fiction dealing with the world around us. Nothing pedagogical or encyclopedic—but copy full of human interest.

The demand for verse isn't large but it is constant. Singable poetry with perfect rhythm and rhyme is what is wanted.

The juvenile market demands, editors and

writers agree, sincerity, genuine interest in young folks, and ability to write so that readers will understand but not feel they're being talked down to. It's better to err on the side of making a piece a little too adult than a little too young.

Most of the juvenile magazines are published under religious auspices. They want material that contributes to character-building, but nothing "preachy" or with a moral lesson tacked on.

Juvenile books offer a much greater opportunity for financial profit than do contributions to juvenile magazines. Well over 1,500 juvenile titles were published in 1956—the largest number of any class except adult fiction. Book publishers accepting juvenile works are listed in the November (1956) *Author & Journalist*.

The following list is confined to periodicals. The frequency of publication and the single copy price appear in parentheses; as (M-25), monthly, 25c. Many juvenile magazines published under religious auspices do not have a single copy price, being distributed only by subscription or through Sunday schools or parochial schools. In many such cases the publisher will send a copy for a large stamped, self-addressed envelope if the inquirer is seriously interested in contributing. Or a local clergyman may be willing to lend a copy for study. A number of the magazines issue leaflets stating their requirements.

The rate of pay is per word or per story, article, or poem. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

GENERAL Youth

American Farm Youth Magazine, Fairchild at Robinson, Danville, Ill. (M-25) Outdoor, rural, modern agricultural articles 100-1,000; adventure, mystery, action short stories 1,000-4,000; adventure novellettes 6,000-12,000; jokes, anecdotes, 100-350. Alan Oster. 1/4c up; photos 50c to \$2. Pub.

American Girl (Girl Scouts), 155 E. 44th St., New York 17. (M) Girls aged 11 to 17. Action short stories to 2,500; articles 500-2,000; short-stories, to 1,500; 2-6 part serials, mystery, family life, sports, adventure, historical, dealing with young people's problems. Esther R. Bien, Editor; Mary Irons, Feature Editor; Laura Vitray, Article Editor; Marjorie Vetter, Fiction Editor. 1c up. *Acc.* First serial rights only.

American Junior Red Cross Journal, American National Red Cross, Washington 13, D. C. (7 issues a yr.). High school interest slanted articles and fiction. Personality tips, citizenship responsibilities, science subjects, sports, biographies. Mrs. Lois S. Johnson. Nominal rates. *Acc.*

American Modeler, formerly *Young Men*, 304 E. 45th St., New York 17. (M-35) Devoted to the hobby-sports activities of model airplane building and flying, model boating, and radio control modeling. Query with published sample of style if possible. Albert I. Lewis. Payment at varying rates.

Arts & Activities, 8150 N. Central Park Avenue, Skokie, Ill. Articles on creative art activities for elementary schools and junior and senior high schools using only examples of children's work as illustrations. Dr. F. Louis Hoover, Illinois State Normal University, Normal, Ill., Editor.

Boys' Life (Boy Scouts of America), New Brunswick, N. J. (M) For ages 8-18. Outdoor adventure, sport, mystery, achievement short stories 2,000-4,000; a

few stories that Scouts 10-12 can read easily as well as older boys—simple style but not written down and not too juvenile in tone. Serials 2-4 installments 4,000-5,000 each. Articles on science, vocational guidance slanted at boys in high school; shorts about animals and nature. Cartoons. Harry A. Harchar. 3c-5c. *Acc.*

Co-Ed, Scholastic Magazines, 33 West 42nd St., New York 36. (M) Fiction to 4,500 dealing with problems of teen-agers; must be realistic and contemporary. Sylvie Schuman, Managing Editor. \$200-\$500. *Acc.*

Compact, The Young People's Digest, Parents' Institute, Inc., 52 Vanderbilt Ave., New York 17. (10 issues a yr.-35) Reprint magazine. Buys reprint rights to short stories, books, articles which appeal to high school and college students. Claire Glass. *Acc.*

Cool, 166 West 72nd St., New York 23. (Bi-M) Articles 500 to 1,000 on teen-age, particularly Rock & Roll features; celebrities; news of teen-age doings in various sections of country. Fillers to 50 words. Poems. Cartoons. Robert E. Fischer, Publisher. 1c-3c, photos \$3-\$5. *Pub.*

Hep Cat's Digest, 166 West 72nd Street, New York 23. (Bi-M) Articles for digest-type of magazine, 500 to 1,000, on teen-agers. Fillers, poems, cartoons. Robert E. Fischer, Publisher. 1c-3c, photos \$3-\$5. *Pub.*

Hep Cat's Review, 166 West 72nd St., New York 23. (Bi-M) Same requirements as **Cool**, above.

Seventeen, 488 Madison Ave., New York 22. (M-35) Light and serious fiction from short-short to serial length, about teen-agers and growing-up experiences. Bryna Ivens, Fiction Editor. Good rates. *Acc.*

Young Elizabethan, Rolls House, Bream Bldgs., Chancery Lane, London, E. C. 4, England. (M) Short stories 2,000-4,000; serials 25,000-30,000. Articles "which open the mind." Payment by arrangement. Query before submitting any MSS.

Younger Readers

American Junior Red Cross News, American National Red Cross, Washington 13, D. C. (7 issues). Stories slanted to elementary school ages, under 600 for primary readers, 600-1,500 for others—especially on child life in other countries. Mrs. Lois S. Johnson. Nominal payment. Acc.

Calling All Girls, 52 Vanderbilt Ave., New York 17. (M-35) Fiction 1,800-2,300 aimed at girls 7-14, any locale; about girls living today or girls in the past; avoid situations involving boys in a romantic way. Articles 1,200-2,000 of general interest to this age group—manners, parties, good looks, getting along with others, etc. How-to fillers 150-200. Query on articles. Rubie Saunders, Managing Editor. Fiction \$75, non-fiction \$35-\$50, fillers \$5. Acc.

The Canadian Red Cross Junior, 95 Wellesley St., E. Toronto 5, Ont., Canada. (M-5) Stories, 500-2,000, for 6-12 age groups; articles of informative type 500-2,000, 10-14 age group. Photos. Susan Thomas. 1/2c to 1c. Acc.

Child Life, 30 Federal St., Boston, Mass. (M-25) Short stories, 800. Short-shorts, preferably about animals, 250. Plays for children 4-9; must be short, with small casts, suitable for putting on in the home circle with makeshift sets and costumes. Two-part serials, each part no longer than 800, with a "cliff-hanger" element of suspense at chapter break. Articles. Picture stories. Short humorous verse. Photos. Mrs. Adelaide Field. 3c. Pub.

Children's Activities, 1111 S. Wabash Ave., Chicago 5. (M exc. July and August-50) All types of stories, 700-2,100, for children 3-12. Serials. Songs. Plays. How-to and other articles. Anne Neigoff. 2 1/2c, verse 50c a line. Pub.

Children's Playmate, 3025 East 75th St., Cleveland 4, Ohio. (M-25) Stories 900-1,200 for boys and girls 6-12; amusing rhyming stories, modern adventure, Western, space, mystery. 2c up. Acc. Short skits; simple parties complete in every detail. Good craft ideas from inexpensive materials, detailed instructions, samples. Please state price. Rosemary Hart.

Highlights for Children, Honesdale, Pa. (M) For children 2-12. Vivid stories under 950, with suspense to the end; emphasizes the story the boy 9-12 likes to read and the tot 3-6 likes also to listen to. In special need of realistic stories around dogs, horses, helicopters, airplanes. In all "fanciful" stories the young listener and reader should easily be able to identify himself with the leading character. Short verse. Novel things to do. Seasonal matter preferred. Dr. Garry Cleveland Myers. Stories 2 1/2c, much more for verse and things to make. Acc.

Humpty Dumpty's Magazine, Parents' Institute, 52 Vanderbilt Ave., New York 17. Short material—500-1,000 words—some for reading to young children, some to be read by boys and girls themselves. Harold Schwartz. Acc.

Jack and Jill, Independence Square, Philadelphia 5, Pa. (M-25) Fantastic and realistic short stories, to 2,000; serials (installments not over 2,500); Tiny Tales, 500-1,000; brief how-to-do and how-to-make; verse. Mrs. Ada C. Rose. Acc.

RELIGIOUS Youth

Christian Youth, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (W) Primarily

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Classmate, 810 Broadway, Nashville, Tenn. (W) For young people in their teens. Well-plotted short stories 2,500 words; 2-, 3-, and 4-part serials. Articles on geography, sports, manners (cultural ethics), with photos, to 2,000. Verse. Richard H. Rice, Assistant Editor. 1c up, photos extra. Verse 50c a line. Acc.

Conquest, Nazarene Young People's Society, 6401 The Paseo, Box 6076, Kansas City 10, Mo. (M) Good dramatic short stories, 2,000-2,500, with wholesome and natural religious content; also illustrated articles with pictures of good quality for reproduction; and some shorts—definitely religious, but not "preachy." Age level, late teens and early twenties. J. Fred Parker. \$6 per 1,000, poetry 10c a line. Acc. Well stocked with poetry and informational articles.

Council Fires, Third & Reily Sts., Harrisburg, Pa. (W) Interesting stories for high school and college-age readers, 2,000-2,500. Must contain a definite spiritual lesson or gospel message, but not be preachy. Buys no articles, shortlets, fillers, poems, jokes, drawings. P. B. Christie. To \$7.50 per 1,000 words. Acc.

Forward, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Young people 18 to 23 years. Short stories 3,000; serials 4 to 8 chapters, 3,000 each; religious and nature poetry; articles on any subject of interest to youth, 1,000, with 8x10 inch glossy prints (optional). Catherine Sidwell. 1c. Acc.

Front Rank, P. O. Box 179, St. Louis 3, Mo. (W) Human interest stories, articles, with religious, educational, social implication, from 1,000-2,500 words, of interest to older youth and adults. Articles with photos; some poetry. Roy L. Henthorne. 3/4c. Acc.

Horizons, Brethren Publishing House, 16-24 S. State St., Elgin, Ill. (W) For young people 13 to 24 and older. Howard Royer. 1/3c. Acc.

Light and Life Evangel, Winona Lake, Ind. (W) Short stories, 2,500-3,000; serials, 8-10 chapters around 2,500 words each; slanted toward college and older high school young people. The religious or moral message should not be superimposed, but should be an inextricable part of the story, worked out in the characterization of at least one strong Christian, who is not necessarily the main character. Articles 800 to 1,500. Some fillers 200-500. All should be human interest articles, in which information is painlessly presented by way of individual experiences. No encyclopedic articles desired. Query on articles. 1c, verse 10c a line. Acc.

Power, Scripture Press, 1825 College Ave., Wheaton, Ill. Stories from real life and personality sketches, 1,700; short stories, 1,500; serials, 2- or 4-part, 1,500 each; anecdotes; all showing that first-century Christianity really works today. James R. Adair. 1c-2c. Acc.

Sunday Digest, David C. Cook Publishing Co., 850 N. Grove Ave., Elgin, Ill. (W-5) Fiction with good moral tone but not preachy, to 2,000. Articles to 2,000 about helpful activities of individuals or groups. Anecdotes. Short verse. James W. English. 2c up. Verse 25c a line. Acc.

Today, 5750 N. Ashland Ave., Chicago 26. (W) Fiction and non-fiction with evangelical Christian emphasis for youth and young adults. No verse. Query. David C. Olson, Editor. 1c up. Acc.

The Victorian, Lackawanna 18, N. Y. (M-30) Primarily an adult magazine but uses some "adult-written" material of interest to boys and girls of high school age and over. Fiction 500-2,500. Articles. Top-grade fillers 50-150. No 1-liners or inspirational sayings. Cartoons. Sample copies available to prospective contributors. Robert K. Doran. 1c-3c. Acc.

Young People, American Baptist Publishing Society, 1701-1703 Chestnut St., Philadelphia 3, Pa. (W)

Young people over 18. Short stories 2,000; serials 4-10 chapters, 2,000 each; religious, fact, hobby, how-to articles, preferably illustrated, 500-1,000; verse, high literary standard. Good fiction is greatest need. D. D. Raycroft. 1c. Acc.

Youth, 1505 Race St., Philadelphia 2, Pa. (Bi-W) Stories on problems and experiences of young people, 700-900; articles with youthful and newsy slant 800-1,000; puzzles; cartoons; photos. Herman C. Ahrens, Jr. To 1/2c. Acc.

Youth (section of **Our Sunday Visitor**, Roman Catholic newspaper), Huntington, Ind. (W) For young people 16-25. Articles of general interest 700-1,500, stories to 2,000. P. A. Fink. 2c up. Acc.

Youth for Christ Magazine, 109 N. Cross St., Wheaton, Ill. (M-20) An interdenominational magazine slanted to upper high school and college ages. Stories to 2,000, preferably 1,500-2,000. Cartoons. No verse. Mel Larson. In general 1c, but \$40 each for top stories 1,500-2,000, cartoons \$5. Pub.

Youth's Christian Companion, Scottsdale, Pa. Stories 1,500-2,500. Articles 1,000-1,500. Some verse 4-12 lines. Material should deal with the problems of youth, presenting the Christian solution. Inspirational, informational, challenging material also in order. Urie A. Bender, Editor. To \$5 per 1,000 words.

Early Teens

The Catholic Boy, Notre Dame, Ind. (M exc. July, August) Adventure, sports, school, mystery, historical stories for boys 11-17, to 3,500. No non-fiction at present. The Rev. Frank E. Gartland, C. S. C. Stories \$50-\$100. Acc.

The Catholic Miss, 25 Groveland Terrace, Minneapolis 5, Minn. (M exc. July, August) For girls 11-17. Stories of adventure, mystery, humor, family and school life. Fictionized stories of saints. Career, hobby, general articles with photos appealing to girls; religious articles. Stories to 3,000; articles to 1,800. Cartoons. Mary Richardson. 1c up. Acc.

Christian Trails, Third and Reilly Sts., Harrisburg, Pa. (W) Interesting stories to 1,500 for junior-intermediate age (9-16) readers; boy and girl lead characters preferred; must contain a definite spiritual lesson or gospel message but not be preachy. No fillers, poems, jokes, drawings, etc. P. B. Christie. To \$7.50 per 1,000 words, depending on value of material. Acc.

Friends, Otterbein Press, Dayton 2, Ohio. (W) Bright, realistic fiction with a positive moral tone for early teen-agers, 12-14. How-to, personality guidance, and true youth experience articles. Fiction 1,500 to 2,500, articles 500 to 1,000. Bruce Hilton. 1/2c. Acc.

Junior Guide, Takoma Park, Washington 12, D. C. Confined to true stories for boys and girls 11-14. Should have positive approach inspiring readers to honesty, faithfulness, dependability, courage for the right, reverence, obedience, courtesy, etc. Stories usually deal with children, but may be about adults if written to hold children's attention. Lawrence Maxwell, Editor. Approx. 1/2c, poems \$1 up. Acc.

Search, 5750 N. Ashland Ave., Chicago 26. (W) Fiction and non-fiction with evangelical Christian emphasis for boys and girls 9-14. Query. David C. Olson, Editor. 1c up. Acc.

Straight, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (W) Serials to 5,000, installments of 1,000; short stories, 1,000 to 1,500. Articles and photographs. News of teen-agers' hobbies, businesses, special accomplishments. Puzzles, which must deal with the Bible. All stories must appeal to teen-agers, both boys and girls; subjects—church work, special days, school incidents, family situations, sports, mystery, camp experiences, etc. Stories with emphasis on Christian character and attainments. Dana Eynon, Editor. Stories to \$25. Acc.

Teens, American Baptist Publishing Society, 1703 Chestnut St., Philadelphia 3, Pa. (W) Boys and girls 13-18. Challenging, realistic short stories, preferably with Christian or social slant, 2,000, boy and girl characters; serials, 6-8 chapters, 2,000 each; inspira-

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Teen Time, Winona Lake, Ind. Fiction, 2,000-2,300; human interest articles, 1,500; human interest fillers only; photos with articles; how-to-do-it pieces, with drawings. Evangelical viewpoint. L. M. Lowell. 1c. Acc.

Twelve/Fifteen, Methodist Youth Publications, 810 Broadway, Nashville, Tenn. (M) Boys and girls 12-15. Short stories 3,500, serials 15,000-30,000; feature articles on hobbies, nature lore, popular science, family life, sports, personality, etiquette. Rowena Ferguson. 1c-2c. Acc.

Upward, Baptist Sunday School Board, 161 Eighth Avenue N., Nashville 3, Tenn. (W) Short stories 2,500-3,000; articles 700-1,200, science, how-to-do, hobby, personality, travel, nature, with or without photos; verse; all of interest to boys and girls 13-16. Josephine Pile. 1c up. Acc.

Venture, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. (W) Boys and girls 12-15. Short stories 1,500 to 2,500; serials 3-8 parts; articles 500-1,000. Puzzles, games, quizzes, poems. Aurelia Reigner. 1c up. Acc.

Vision, Christian Board of Publication, Beaumont St. and Pine Blvd., St. Louis 3, Mo. (W) Fiction and articles to 2,000 of interest to teen-age boys and girls. Cartoons, photographs, verse. Miss Guin Ream. 1c. Acc.

Words of Cheer, Scottsdale, Pa. Stories 1,500-2,000 emphasizing courage in solving problems of Christian living, loyalty to church and home, and achievement. Articles 800-1,000 encouraging love of nature, worth-while hobbies, and Christian service. Short poems and fillers of nature and inspiration. Elizabeth Showalter, Editor. To \$5 per 1,000 words.

You, Unity School of Christianity, Lee's Summit, Mo. (M-15) For teen-age readers. Character-building fiction to 2,500, articles, interviews to 1,500. Verse. James E. Sweeney. 1c, verse 25c a line. Acc.

Young Ambassador, Box 233, Lincoln, Nebr. (M) Fiction of definite spiritual tone for all ages from tiny tots to teens. All non-fiction staff-written. Acc.

Young Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. (W) Boys and girls. Junior high school age. Short stories to 1,600, with shorter lengths preferred; serials up to 1,500 words per installment. Articles 800-1,000. Verse 4-8 lines. James T. Feely. Short stories \$75 up, serials \$150-\$350, non-fiction 2c up. Acc.

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Ages 9 - 12

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. (W) Juniors 9 to 11. Short stories of character-building value, historical, informative, nature, under 500; verse; photos. Harriet Lilly. Low rates. Acc.

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Journeys, Brethren Publishing House, 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. Stories; verse; puzzles; photos. Accent on wholesome home life. Hazel M. Kennedy. Low rates. Acc.

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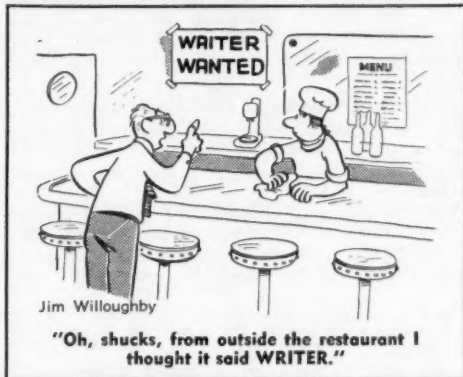
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[Continued from Page 16]

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